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of a soft, smooth texture, and of a pure white colour. The stem in some varieties is nearly straight, as in the larger one in our cut; in others it is broader, by one-third, at the top than at the bottom, and altogether shorter than it is wide, the under part of the cap being upturned at an obtuse angle with the bulky stem so as to display the coarse-looking, dark gills which line it.

It is a pleasant thing to sally forth early in the day, under the first burst of sunshine which breaks out on a soft, clear morning in September; and to see how the night dews have been at work in hastening the growth of fungi. We need hardly say that mushrooms are excellent pickled. The way to do this is to select all the *buttons*; place them skins and all in a stewpan with allspice, salt, and pepper; stew them until they have given out every drop of their juice, and (like children who give and then repent, and take back again) have re-absorbed all those juices charged with the flavour of the spices amongst which they have been straying. When this process is completed, add as much hot vinegar as will cover your mushrooms; boil them just for a minute, and they are finished. The large broad specimens are delicious, broiled with salt and pepper; and the middle-sized kinds, stewed in their own juice, with a little pepper, salt, and butter. Whatever the Italians may say, the *Agaricus campestris* is a delicious article of food; and it is a very rare thing for any injurious effect to arise from partaking of them.

Agaricus deliciosus (fig. 2), the "Orange milk Agaric," is another which is in high repute; it may be found in the fir plantations of Scotland, as also on those of the barren hills at Barr in Staffordshire, as well as near Guildford in Surrey, and in some other places. This fungus is of a dull reddish orange, with a somewhat viscid cap, frequently lined with concentric

circles of rather a brighter hue. It has narrow branched gills approaching flame colour; the stem is orange, solid, and tapering downwards, slightly bent, from two to three inches high, and covered at the base with short pointed hairs; the flesh of the cap, or pileus, is firm, and filled with red-orange milk, which turns green when exposed to the air, as does the whole plant when bruised. Badham and Loudon agree in stating it to be very excellent food, and much in request in the Italian markets. Sowerby says, "It was very luscious eating, full of rich gravy, with a little the flavour of muscles;" and Sir James Smith, "that it really deserves its name, 'A. deliciosus,' being the most delicious mushroom known." Badham says, "It may be served with white sauce, or fried; but the best way to cook them, after duly seasoning with salt and pepper, and putting a piece of butter upon each, is to bake them (in a closely-covered pie-dish) for about three-quarters of an hour."

Another of the *Pileati* which we must notice is the *Cantharellus cibarius* (fig. 3), an exceedingly pretty fungus, of a soft apricot hue throughout both cap and stem; and instead of gills, it is furnished with thick veins or plaits, very elegant in appearance. It is irregular in form, and the stems are seldom, if ever, in the centre of the cap. Loudon says that the best way of preserving them for use is to string them in rows after they have become flaccid, and hang them in a dry place, where they can have plenty of air; they then form a delicious ingredient in rich gravies. Vittadini, an Italian writer on the subject, says that the common people in Italy dry, or pickle them; or keep them in oil for winter use, and recommends, as they are rather tough, to soak them for a night in milk, when they should be gently stewed either with other fungi or with meat, or else alone.

SCULPTURE IN THE NEW CRYSTAL PALACE AT SYDENHAM.

ONE of the greatest wonders of the English Great Exhibition was the building in which the vast collection of industrial and artistic productions was enshrined. It was a thing altogether unprecedented, combining lightness, magnitude, and stability, in a degree never before known. Yet, marvellous as it was, it seems likely to be completely eclipsed by the splendour of the magnificent structure now just completed at Sydenham. Indeed, we may venture to predict that, as the first temple at Jerusalem was surpassed by the greater glory of the second, so the building in Hyde-park will be all but banished from recollection by the superior grandeur of the Sydenham palace, or if remembered at all, it will be chiefly as the parent of the present edifice. The former building was merely intended to answer a temporary purpose; the present is to be one of the established institutions of the country. The one was mainly devoted to purposes of practical utility; the other will minister as much to the gratification of the taste, and even the amusement of visitors, as to their solid improvement. Hence more attention has been paid to the general beauty of the edifice; its interior will be decorated in a higher style; its contents will be more varied, and its conveniences more multiplied, so as to make it an agreeable resort at all seasons and in all weathers. To these numerous attractions must be added the picturesque scenery and beautifully laid out gardens and grounds by which it is surrounded.

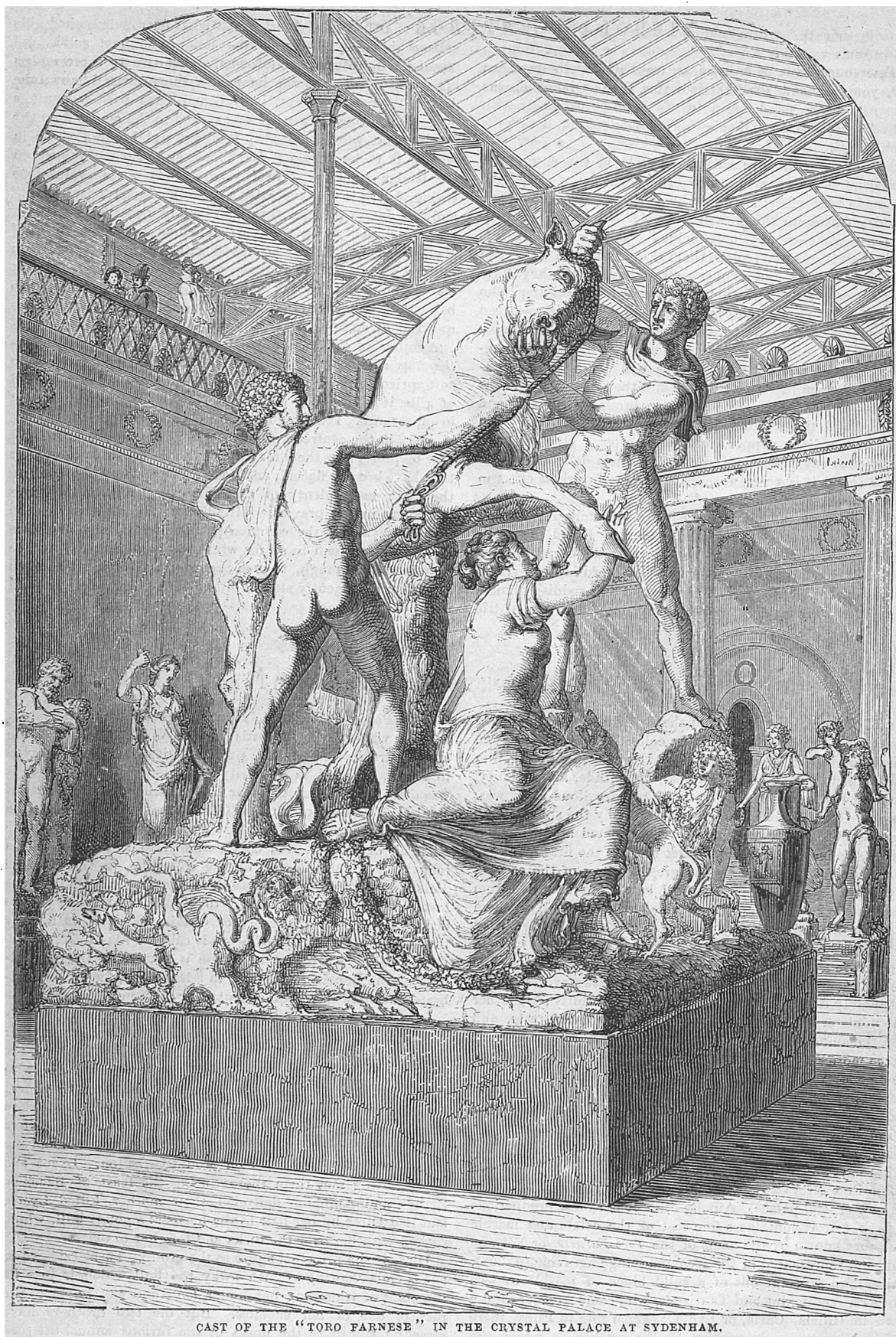
The Fine Arts Court will form a very interesting feature in the new crystal palace. Among other remarkable productions of high art, it contains a fine cast of the celebrated marble sculpture known by the name of the *Toro Farnese*, or Farnese Bull, and represented in the accompanying engraving (p. 296). This group was cut out of a solid block of marble by two brothers, Apollonius and Tauriscus, who came from Tralles, a town in Cilicia, Caria, or Lydia. According to Pliny, there was in his time an inscription on the marble, in which the two artists made mention of Artemidorus, their father, and Menecrates, their master.

Under the reign of Augustus this group was at Rhodes.

Asinius Pollio, a rich patrician, and a great patron of literature and art, whose favour towards the poet Virgil has secured him an honourable immortality, purchased it and had it conveyed to Rome. Buried in obscurity for a long series of ages, it was discovered about the year 1547, during the pontificate of Paul III., in the hot baths of Caracalla. It was found to be in a mutilated condition. A Milanese artist named Baptiste Bianchi, or Biondi, was commissioned to restore it. For a long time it formed part of the collection in the Farnese Palace at Rome, whence arose the name it now bears. In the last century it was conveyed to Naples, and employed to decorate the beautiful garden of Chiaja, which is washed by the sea, and forms part of what is called Villa-Reale, or the Royal Villa. At the present time it stands on the ground-floor of the Bourbon Museum, in a large hall, facing the celebrated Farnese Hercules, executed by Glycon of Athens.

It is well known that this gigantic composition represents Amphion and Zethys preparing the punishment of Dirce, their step-mother, in revenge for their mother Antiope. Lycus, the King of Thebes, says the legend, had divorced his wife Antiope to marry Dirce. The new spouse, impelled by violent hatred, had Antiope, whom she had supplanted, exposed to the fury of wild beasts, together with her two sons, Zethys and Amphion. But a shepherd rescued the two sons, and the mother herself joined them on Mount Cithæron. Lycus and Dirce having met them there during the feast of Bacchus, Zethys and Amphion defended their mother, killed Lycus, and tied Dirce by her hair to the horns of a young bull, which rushed with her over the rocks and tore her to pieces.

Dirce is the principal figure in the group. Turned sideways, she is endeavouring to push away the bull which is just on the point of trampling her under foot, and she implores the pity of one of her enemies. But the two brothers have already fastened to the horns of the furious animal the cord which is intertwined at its other extremity with the hair of the ill-fated woman. Antiope stands in the background observing the preparations for vengeance without emotion. The festoons



CAST OF THE "TORO FARNESE" IN THE CRYSTAL PALACE AT SYDENHAM.

and various ornaments at the feet of Dirce are connected with the feast of Bacchus. A dog is jumping up and barking at

the bull, and a young priestess of Bacchus, who is sitting near seems terrified at the horrible scene before her.